QUEEN ELISABETH COMPETITION

cello

2017

CD1

1-4 DMITRY SHOSTAKOVICH (1906-1975) Concerto n. 1 in E flat major op. 107 – **Victor Julien-Laferrière**
[ALLEGRETTO ◦ MODERATO ◦ CADENZA ◦ ALLEGRO CON MOTO]

5-7 ANTONÍN DVOŘÁK (1841-1904) Concerto n. 2 in B minor op. 104 B 191 – **Yuya Okamoto**
[ALLEGRO ◦ ADAGIO MA NON TROPPO ◦ ALLEGRO MODERATO]

CD2

1-4 JOHANNES BRAHMS (1833-1897) Sonata n. 2 in F major op. 99 – **Victor Julien-Laferrière**
[ALLEGRO VIVACE ◦ ADAGIO AFFETTUOSO ◦ ALLEGRO PASSIONATO ◦ ALLEGRO]

5-7 SERGEY PROKOFIEV (1891-1953) Sonata in C major op. 119 – **Brannon Cho**
[ANDANTE GRAVE ◦ MODERATO ◦ ALLEGRO MA NON TROPPO]

8-11 FRANCIS POULENC (1899-1963) Sonata FP 143 – **Aurélien Pascal**
[ALLEGRO – TEMPO DI MARCIA ◦ CAVATINE ◦ BALLABILE ◦ FINALE]

CD3

1-3 JOSEPH HAYDN (1732-1809) Concerto n. 1 in C major Hob. VIIb:1 – **Santiago Cañón-Valencia**
[MODERATO ◦ ADAGIO ◦ ALLEGRO MOLTO]

4-6 LUIGI BOCCHERINI (1743-1805) Sonata in C major G. 17 – **Ivan Karizna**
[ALLEGRO ◦ LARGO ASSAI ◦ RONDO ALLEGRO]

7-8 ROBERT SCHUMANN (1810-1856) Mit Humor, Langsam (5 Stücke im Volkston op. 102) – **Ivan Karizna**

9 ANNELIES VAN PARYS (°1975) Chacun(e) sa chaconne – **Maciej Kułakowski**

10 EUGÈNE YSAŸE (1858-1931) Grave (Sonata for solo cello in C minor op. 28) – **Ivan Karizna**

11 TOSHIO HOSOKAWA (°1955) Sublimation – **Seungmin Kang**

CD4 – deZES | lesSIX

1 JOHANN SEBASTIAN BACH (1685-1750) Prelude (Suite n. 4 in E flat major BWV 1010) – **Bruno Philippe**

2-4 JOSEPH HAYDN (1732-1809) Concerto n. 2 in D major Hob. VIIb:2 – **Shizuka Mitsui**
[ALLEGRO MODERATO ◦ ADAGIO ◦ ALLEGRO]

5 ANTONÍN DVOŘÁK (1841-1904) Rondo in G minor op. 94 – **Astrig Siranossian**

6 ROBERT SCHUMANN (1810-1856) Stark und markiert (5 Stücke im Volkston op. 102) – **Julia Hagen**

7 MAX BRUCH (1838-1920) Kol Nidrei op. 47 – **Sihao He**

8 FRANZ SCHUBERT (1797-1828) Allegro moderato (Sonata in A minor D 821) – **Christine JeongHyoun Lee**

9 GABRIEL FAURÉ (1845-1924) Papillon op. 77 – **Yan Levionnois**

10 DAVID POPPER (1843-1913) Elfentanz op. 39 – **Bruno Philippe**

Live recording of the first round from 8 to 13 May 2017 at Flagey (Brussels)
Live recording of the semi-final from 15 to 20 May 2017 at Flagey (Brussels)
Live recording of the final from 29 May to 3 June 2017 at the Brussels Centre for Fine Arts

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Orchestre Royal de Chambre de Wallonie
Fédération Wallonie-Bruxelles

brussels philharmonic

Brussels Philharmonic –
Stéphane Denève, conductor (CD1 / CD3 : 11)
Orchestre Royal de Chambre de Wallonie –
Frank Braley, conductor (CD3 : 1-3 / CD4 : 2-4)

Piano : Théo Fouchenneret (CD2 : 1-4), Victor Santiago Asuncion (CD2 : 5-7 / CD4 : 7),
Takashi Sato (CD3 : 7-8), Keiko Tamura (CD3 : 9), Julien Gernay (CD4 : 5), Naoko Sonoda (CD4 : 6),
Dana Protopopescu (CD4 : 8), Anna Naretto (CD2 : 8-11 / CD4 : 9), Tanguy de Williencourt (CD4 : 10)
Cello : Lidy Blijdorp (CD3 : 4-6)

Under the Patronage of Her Majesty Queen Mathilde

Executive producer: Olivier Vannieu (Off The Records)
Balance engineer: Frédéric Briant & Hugues Deschaux
Sound recording, editing and pre-mastering: Frédéric Briant, Cyrielle Cour, Hugues Deschaux, Mathilde Genas
Texts & Translation: Elisabeth Ghysels, Laura Jones, Guillaume Knop, Martin McGarry, Barbara Stael
Photos: © Bruno Vessié
Graphic design: Raf Thienpont

C’est une nouvelle page dans l’histoire du Concours Reine Elisabeth qui vient de s’écrire avec la première session consacrée au violoncelle, 80 ans exactement après le premier Concours Eugène Ysaÿe. Cette première session, qui s’est déroulée du 8 mai au 3 juin 2017 à Bruxelles, a attiré nombre de mélomanes et de professionnels de la musique, venus découvrir les 68 candidats admis aux épreuves publiques.

Cet enregistrement *live* permet de revivre l’ambiance animée et passionnante de cette année et de réécouter quelques pages du vaste répertoire interprété par ces jeunes musiciens issus de 22 pays différents. Ce coffret présente certains d’entre eux lors de leurs prestations en première épreuve et en demi-finale à Flagey, soit dans un concerto de Haydn, accompagnés par l’Orchestre Royal de Chambre de Wallonie dirigé par Frank Braley, soit dans leur récital, en solo ou avec accompagnement de piano ou de violoncelle. La prestation des lauréats en finale, au Palais des Beaux-Arts, dans leur concerto au choix ou dans l’œuvre imposée de Toshio Hosokawa, accompagnés par le Brussels Philharmonic sous la direction de Stéphane Denève, constitue la partie symphonique de ce coffret. Enfin, les coups de cœur sélectionnés par lesSIX|deZES, jeunes violoncellistes en cours de formation, qui ont suivi tout le Concours en se mettant dans la peau des membres du jury, complètent cet aperçu de la session.

Après ce mois de mai riche en émotions, le Concours Reine Elisabeth poursuit son objectif d’aider les musiciens à l’aube de leur carrière, en leur offrant concerts et récitals, en Belgique et à l’étranger. Nous espérons que, grâce à leur réussite au Concours, ces jeunes talents venus du monde entier entameront avec succès leur vie de soliste. Le Concours Reine Elisabeth est très heureux de partager avec vous ces quelques instants musicaux.

MICHEL-ETIENNE VAN NESTE, *Secrétaire général du Concours Reine Elisabeth*

Met de eerste sessie gewijd aan de cello, precies 80 jaar na de eerste Eugène Ysaÿewedstrijd, wordt een nieuwe bladzijde geschreven in de geschiedenis van de Koningin Elisabethwedstrijd. Deze eerste sessie, die plaatsvond van 8 mei tot 3 juni 2017 in Brussel, lokte veel muziekliefhebbers en professionele muzikanten om de 68 kandidaten te zien die tot de publieke ronden waren toegelaten.

Dankzij deze liveopname kunnen we de levendige en opwindende sfeer die dit jaar heerste herbeleven en enkele bladzijden uit het uitgebreide repertoire beluisteren zoals deze jonge musici, uit 22 verschillende landen, ze vertolkten. Op deze cd-box horen we enkelen van hen tijdens hun optreden in de eerste ronde en in de halve finale in Flagey, ofwel in een concerto van Haydn, begeleid door het Orchestre Royal de Chambre de Wallonie onder leiding van Frank Braley, ofwel in hun recital, solo of met begeleiding van piano of cello. De optredens van de laureaten tijdens de finale, in het Paleis voor Schone Kunsten, met hun keuzeconcerto of in het plichtwerk van Toshio Hosokawa, samen met Brussels Philharmonic gedirigeerd door Stéphane Denève, vormen het symfonische deel van deze cd-box. Dit overzicht van de sessie wordt afgerond door de 'favorieten' van deZES | lesSIX, jonge cellisten in opleiding, die de hele wedstrijd volgden, alsof zij juryleden waren.

Na deze meimaand vol emoties blijft de Koningin Elisabethwedstrijd ernaar streven om musici aan het begin van hun carrière te helpen, door hun concerten en recitals aan te bieden in België en in het buitenland. Wij hopen dat deze jonge talenten uit de hele wereld dankzij hun succes in de Wedstrijd een geslaagd leven als solist kunnen opbouwen. De Koningin Elisabethwedstrijd is blij enkele van deze muzikale momenten met u te kunnen delen.

MICHEL-ETIENNE VAN NESTE, *Secretaris-generaal van de Koningin Elisabethwedstrijd*

A new chapter has been written in the history of the Queen Elisabeth Competition, which, for the first time ever, exactly 80 years after the first Eugène Ysaÿe Competition, has focused entirely on the cello. The first cello competition took place from 8 May to 3 June 2017 in Brussels and attracted a great many music-lovers and professionals, who came to discover the 68 candidates who made it through to the public rounds.

These live recordings allow you to relive this year's vibrant and enthralling atmosphere and to listen again to some passages from the vast repertoire performed by these young musicians from 22 different countries. In this box set, a number of them are presented in their performances in the first round and in the semi-final at Flagey, in a concerto by Haydn, accompanied by the Orchestre Royal de Chambre de Wallonie conducted by Frank Braley, or in their recitals, solo or with piano / cello accompaniment. The symphonic portion of this box set is made up of laureates' performances in the final at the Centre for Fine Arts, either in the concerto of their choice or in the compulsory piece composed by Toshio Hosokawa, accompanied by the Brussels Philharmonic under Stéphane Denève. Finally, in this overview of this year's competition, we have the personal highlights of deZES | lesSIX, young student cellists who followed the whole competition as though they were members of the jury.

After this profoundly emotional month of May, the Queen Elisabeth Competition continues to pursue its objective of helping these musicians in the early stages of their careers, by offering them concerts and recitals, in Belgium and abroad. We hope that their achievements in the Competition will enable these talented young musicians from all over the world to launch their solo careers successfully. The Queen Elisabeth Competition is delighted to share these musical experiences with you.

MICHEL-ETIENNE VAN NESTE, *Secretary General of the Queen Elisabeth Competition*

The Competition's official accompanists

Gideon den Herder, Lidy Blijdorp, Katharina Litschig, Émilie Wallyn, Karel Steylaerts, CELLO

Jonas Vitaud, Anna Naretto, Takashi Sato, Daniel Blumenthal, Thomas Hoppe, PIANO

Jury 2017

Arie Van Lysebeth (CHAIRPERSON)

Gautier Capuçon
Marta Casals Istomin
Henri Demarquette
Roel Dieltiens
David Geringas
Natalia Gutman
Marie Hallynck
Frans Helmerson
Gary Hoffman
Anssi Karttunen
Mischa Maisky
Antonio Meneses
Truls Mørk
Jian Wang
Pieter Wispelwey

Compulsory work for the semi-final [Commission]

Annelies Van Parys, *Chacun(e) sa chaconne*

ANNELIES VAN PARYS (°1975) studied composition at the Royal Conservatory of Ghent with Luc Brewaeys. Her works were granted many awards. In 2011 she was named laureate of the Royal Flemish Academy of Belgium, of which she is a member since 2014. Her compositions have been performed by all major Belgian ensembles (Ictus, Nadar, Spectra, Oxalys...), many distinguished foreign ensembles (Quatuor Diotima, Cantus Zagreb, NYNME New York, Recherche Freiburg, SMCQ Montreal...) as well as most Belgian orchestras. Conductors such as Otto Tausk, Sian Edwards, James Wood and Arturo Tamayo have conducted her work. The *Second Symphony* featured in the opening concert of the ISCM World Music Days 2012. Since 2007, Annelies Van Parys is composer in residence of Muziektheater Transparant. Their production *Ruhe* (with Collegium Vocale Ghent) has been performed worldwide over a hundred times. They also produced *Index of Memories* (VocaalLAB Nederland), *An Oresteia* (Asko|Schoenberg) and her chamber music arrangement of Debussy's *Pelléas et Mélisande* (Oxalys), described in the press as "a miracle". For the same theater she wrote the opera *Private View (2014),* awarded with the Fedora-Rolf Liebermann Prize for opera, the Music Theatre Now Prize, The Sabam Prize for Contemporary Music and named Best Production

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at the Armel Opera Festival in Budapest. It toured throughout Europe in the 2015-16 season, performed by Neue Vocalsolisten Stuttgart and Asko|Schoenberg, conducted by Etienne Siebens. Increasingly in demand, Annelies Van Parys' works are performed at major festivals and venues all over the world. Frequently invited as a jury member for international composition competitions, she currently teaches at the Royal Conservatory of Brussels and is Honorary Ambassador for the Ghent Conservatory.

WWW.ANNELIESVANPARYS.BE

Compulsory work for the final [Commission]

Toshio Hosokawa, *Sublimation*

TOSHIO HOSOKAWA was born in Hiroshima in 1955. He studied composition under Isang Yun at the Hochschule der Künste in Berlin and under Klaus Huber at the Hochschule für Musik in Freiburg. In 1980, he took part for the first time in the Internationale Ferienkurse für Neue Musik in Darmstadt. Since then, he has been commissioned to compose works for the leading orchestras, festivals, and opera houses of Europe, America, and Asia. Many of his works have been premiered by eminent conductors such as Kazushi Ono, Jun Märkl, Kent Nagano, Sir Simon Rattle, and Robin Ticciati. Those works include *Hanjo*, his second opera, commissioned by the Festival d'Aix-en-Provence in 2004, the orchestral work *Circulating Ocean*, premiered by the Vienna Philharmonic at the Salzburg Festival in 2005, and *Woven Dreams*, an orchestral work composed for the Lucerne Festival and Carnegie Hall, for which he received the International British Composer Award in 2013. In 2011, two further major works by Toshio Hosokawa were given their premieres: his third opera, *Matsukaze*, at La Monnaie/De Munt and his horn concerto, *Moment of Blossoming*, performed by the Berliner Philharmoniker. Several of his works were performed at the 2013 Salzburg Festival, including two premieres: *Klage* for soprano and orchestra and *Ancient Voices* for wind quintet. In 2014, he won the Otaka Prize for the third time,

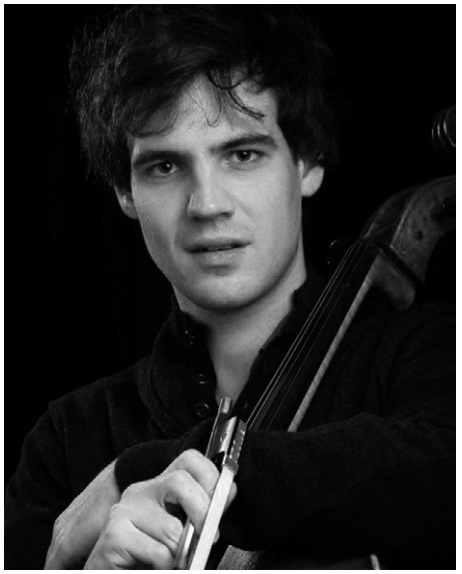
for his trumpet concerto *Im Nebel*. In recent works, Toshio Hosokawa has sought to describe the relations between nature and humanity in works that he has presented as prayers or requiems. A number of works were premiered in the course of 2014, including *Aeolus*, *Fluss*, and *Drei Engel-Lieder*. In 2015, *Nach dem Sturm*, for two sopranos and orchestra, was commissioned for the 50th birthday of the Tokyo Metropolitan Symphony Orchestra. In 2016, his latest opera, *Stilles Meer* (original text and direction by Oriza Hirata), describing the city of Fukushima some years after the earthquake that struck eastern Japan in 2011, was a big success with the public. In 2001, Toshio Hosokawa was made a member of the Akademie der Künste in Berlin. He was composer in residence with the Tokyo Symphony Orchestra from 1998 to 2007, with the Deutsches Symphonie-Orchester in 2006-2007, with the WDR Rundfunkchor in 2006-2008, and with the Nederlands Philharmonisch Orkest in 2013-2014. In 2012, he was elected a member of the Bayerische Akademie der Schönen Künste in Munich; that same year, he was awarded the Medal of Honour with Purple Ribbon by the Government of Japan. He is currently Music Director of the Takefu International Music Festival and Guest Professor at Tokyo College of Music and at Elisabeth University of Music in Hiroshima.

Victor Julien-Laferrière

FRANCE, °25/06/1990, PARIS

FIRST PRIZE

Queen Elisabeth International Grand Prize – Queen Mathilde Prize



VICTOR JULIEN-LAFERRIÈRE first started to study at the Conservatoire National Supérieur de Musique et de Danse in Paris, and continued his cello studies with Heinrich Schiff at the Universität für Musik und darstellende Kunst in Vienna and later at the Mozarteum Salzburg with Clemens Hagen. In 2012, he won First Prize and two special prizes at the Prague Spring Competition. With Adam Laloum and Mi-Sa Yang, he founded the Trio Les Esprits, now in residence at the Fondation Singer-Polignac, which released its first CD on Mirare in 2014. A disc with sonatas, recorded with Adam Laloum for the same label, was awarded a Diapason d'Or in 2016. Victor Julien-Laferrière has performed with ensembles such as the Orchestre Philharmonique de Radio France and the Orchestre National d'Île-de-France, and with artists such as Augustin Dumay, Renaud Capuçon, David Grimal, and Antoine Tamestit.

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INSTRUMENT: UNKNOWN MAKER (MILAN, 1720)

Yuya Okamoto

JAPAN, °22/10/1994, TOKYO

SECOND PRIZE

Prize of the Belgian Federal Government, awarded by the Belgian Science Policy – Eugène Ysaÿe Prize

Born in Tokyo in 1994, YUYA OKAMOTO had his first cello lessons at the age of six. In 2009, he was awarded the Diploma of Merit at the Gaspar Cassado International Competition in Tokyo. He studied at the Faculty of Music of Tokyo University of the Arts (Geidai) under Nobuko Yamazaki and later at the Hochschule für Musik und Theater in Munich under Wen-Sinn Yang. He has taken part in masterclasses given by, among others, Wolfgang Boettcher, Natalia Gutman, and Jens Peter Maintz. He won First Prize in the Music Competition of Japan in 2011 and received Honorable Mention at the Witold Lutosławski International Cello Competition in 2015. He has performed as a soloist with many Japanese ensembles, including the Ensemble of Tokyo, the Tokyo Metropolitan Symphony Orchestra, the Japan Philharmonic Orchestra, the New Japan Philharmonic Orchestra, and the Tokyo Philharmonic Orchestra.

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INSTRUMENT: PAOLO ANTONIO TESTORE (1746)

Santiago Cañón-Valencia

COLOMBIA, °09/05/1995, BOGOTA

THIRD PRIZE

Count de Launoit Prize

SANTIAGO CAÑÓN-VALENCIA trained under Henryk Zarzycki in Colombia, James Tennant in New Zealand, and Andrés Díaz in the United States. He is currently pursuing a master's at the Hochschule für Musik Franz Liszt in Weimar, under Wolfgang Emanuel Schmidt. He has won prizes in a number of competitions, including the Beijing International Competition, the Johansen International Competition, the Cassado Competition, the Pablo Casals Competition, and, more recently, the Prieto Competition in Mexico. Santiago Cañón-Valencia has performed with Yuri Bashmet and has shared the stage with Maxim Vengerov, Li-Wei Qin, and Philippe Muller. As a soloist, he has played with the Moscow Soloists and the Orpheus Chamber Orchestra, among many other orchestras. He has recorded several discs for the New Zealand-based Atoll label and has appeared as a guest artist at the Cartagena International Music Festival and the Verbier Festival Academy.

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INSTRUMENT: WAYNE BURAK

Aurélien Pascal

FRANCE, °05/12/1994, PARIS

FOURTH PRIZE

Prize of the Governments of the Belgian Communities,
this year awarded by the Government of the German-Speaking Community

AURÉLIEN PASCAL graduated from the Conservatoire National Supérieur de Musique et de Danse in Paris, where he was taught by Philippe Muller, and went on to further studies under Frans Helmerson and Gary Hoffman at the Kronberg Academy and Gautier Capuçon at the Fondation Louis Vuitton. He won Second Prize at the Paulo Cello Competition in Helsinki in 2013 and both the First Prize and the audience prize at the Emanuel Feuermann Competition in Berlin the following year. Aurélien Pascal has appeared at a number of prestigious festivals, including the Verbier Festival, the Flâneries de Reims, the Roque d'Anthéron, the Rencontres Musicales d'Evian, and the Beethovenfest in Bonn. His chamber music partners have included Christian Tetzlaff, Augustin Dumay, András Schiff, Eric Lesage, and Emmanuel Pahud. He is a laureate of the Fondation Banque Populaire and the Colas Foundation.

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INSTRUMENT: CHARLES-ADOLPHE GAND (1850)

Ivan Karizna

BELARUS, °07/02/1992, MINSK

FIFTH PRIZE

Brussels-Capital Region Prize

Prix Musiq'3 (Public Prize)

Canvas/Klara-Prijs (Public Prize)

Born into a family of musicians, **IVAN KARIZNA** is a graduate of Jérôme Pernoo's class at the Conservatoire National Supérieur de Musique et de Danse in Paris. At just 19 years of age, he won the Third Prize at the Tchaikovsky Competition in 2011. He won the first prizes in two other international competitions, the Umanitaria in Milan in 2015 and the Luis Sigall in Chile in 2016. He has appeared as a soloist with several famous orchestras, including the Mariinsky Theatre Symphony Orchestra, the St Petersburg Philharmonic, the Orchestre Philharmonique de Strasbourg, and the Slovenian Radio Symphony Orchestra. Ivan Karizna has taken part in many festivals, including the Yuri Bashmet International Music Festival and the Festival International de Colmar. Since 2016, he has been studying at the Kronberg Academy, under Frans Helmerson.

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INSTRUMENT: GAND & BERNARDEL FRÈRES

Brannon Cho

UNITED STATES OF AMERICA, °15/12/1994, EAST BRUNSWICK, NJ

SIXTH PRIZE

City of Brussels Prize

BRANNON CHO studied under Hans Jensen, Frans Helmerson, Clive Greensmith, Wei Yu, and Ralph Kirshbaum at such prestigious institutions and events as the Heifetz Institute of Music, the Menuhin Festival Gstaad Academy, the Verbier Festival Academy, and Chamber Music Connects the World at the Kronberg Academy. He has made a big impression at a number of competitions, winning Second Prize in the Naumburg International Competition in 2015, Third Prize at the Gaspar Cassado International Competition in 2013, the Grand Prize at the ASTA National Solo Competition 2012, and First Prize at the Johansen International Cello Competition in the same year. He has collaborated with musicians such as Joshua Bell, Gidon Kremer, and Christian Tetzlaff. Brannon Cho made his debut at Carnegie Hall in New York in 2015 and has performed in public in New York, Miami, Washington, Chicago, London, and Tokyo.

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INSTRUMENT: ANTONIO CASINI (MODENA, 1668)

Laureates

Sihao He

CHINA, °29/08/1993, SHANGHAI

Seungmin Kang

KOREA, °23/04/1987, SEOUL

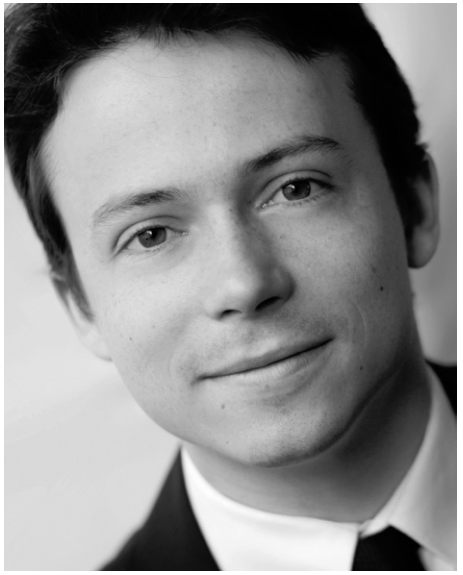
Maciej Kułakowski

POLAND, °12/03/1996, GDAŃSK

Laureates

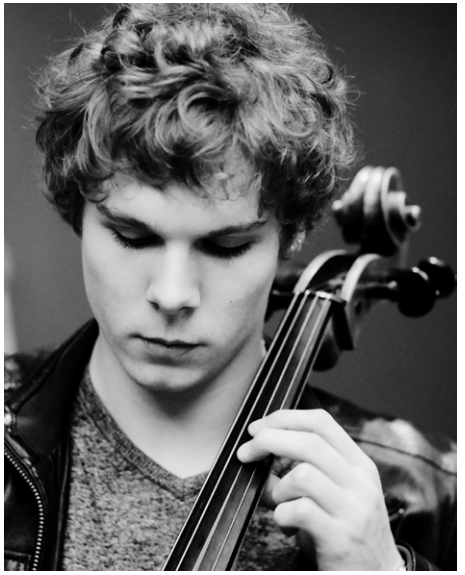
Christine JeongHyoun Lee

KOREA, °21/10/1991, SEOUL



Yan Levionnois

FRANCE, °02/07/1990, PARIS



Bruno Philippe

FRANCE, °25/11/1993, PERPIGNAN

Orchestre Royal de Chambre de Wallonie

In 1958, Lola Bobesco founded Les Solistes de Bruxelles, which later became the Ensemble d'Archets Eugène Ysaÿe, and later still the Royal Chamber Orchestra of Wallonia (ORCHESTRE ROYAL DE CHAMBRE DE WALLONIE). The orchestra has regularly collaborated with the greatest artists on the greatest international stages : José Van Dam, Mstislav Rostropovich, Aldo Ciccolini, Mischa Maisky, Maurice André, Arthur Grumiaux, Philippe Hirshhorn, Georges Octors, Jean-Pierre Wallez, Gidon Kremer, Louis Lortie, Jian Wang, Ivry Gitlis, Antoine Tamestit, Gautier and Renaud Capuçon, Henri Demarquette, Richard Galliano, Jean-Philippe Collard, Maria João Pires, etc. ; in Paris, Beijing, Abu Dhabi, Amsterdam, Rotterdam, Bucharest, Bayreuth, Munich, Luxembourg, Zurich, Geneva, Saint Petersburg, Brussels, etc. Since 2003, the orchestra has benefited from the dynamism and renown of its music director and principal conductor, Augustin Dumay, principal guest conductor in 2014 and 2015. In 2014, Frank Braley succeeded him. With Jean-François Chamberlan, its first violin, the Royal Chamber Orchestra of Wallonia performs regularly in Belgium. It is a regular partner of the Queen Elisabeth Music Competition, the Queen Elisabeth Music Chapel, Bozar, Flagey, and numerous Belgian music festivals, as well as the Queen Paola Foundation. In Mons, its city of residence, with Mars (Mons Arts de la Scène), and the support of the City of Mons, the Orchestra gives concerts with a diversified and original repertoire. Frank Braley schedules a season with the biggest international artists.

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Frank Braley

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Brilliant and atypical, FRANK BRALEY did not follow the path usually laid down for artists of his calibre. He even strongly insists that he never wanted to become a pianist. He could be described as a dilettante, but one of genius and an obsessive one, too, who gives more than eighty concerts a year. After hesitating between science and music, the self-assured young Braley finally abandoned the university on reaching adulthood and joined the elect in the Conservatoire National Supérieur de Musique in Paris. Despite his best efforts to end last in the class, the stubborn youngster emerged overqualified and soon found himself propelled onto the international scene in 1991 following his First Prize in the Queen Elisabeth Competition. Invited by the great orchestras and laden down with flattering comparisons with the great pianists, Braley didn't let the praise go to his head. An astute and quick-witted artist, with strong ideas about music, he has lost none of his spontaneous, laid-back relationship with the piano, which combines humour and poetry with modesty, gracefulness, and unshakeable sincerity. Frank Braley, after all, plays for pleasure, whether for the great thrill of a recital or the joy of playing chamber music with friends such as Augustin Dumay, Paul Meyer, Eric Le Sage, Emmanuel Pahud, and the Capuçon brothers.

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Brussels Philharmonic

The BRUSSELS PHILHARMONIC was founded in 1935 by the Belgian public broadcaster (NIR/INR). It enjoys an excellent reputation for performing premieres of new works and has collaborated with world-renowned composers such as Bartók, Stravinsky, Messiaen and Francesconi. As of 2015, Stéphane Denève is the music director of the Brussels Philharmonic. This top French conductor designs his programmes combining 21st century music with the great classics. With the orchestra he is at the same time launching CffOR (Centre for Future Orchestral Repertoire): an extensive online database dedicated to 21st century symphonic compositions with chances at attaining 'repertoire status'. At the international level, the Brussels Philharmonic has made a name for itself, with regular appearances in Paris, London, Berlin, Vienna and Salzburg. International representation by IMG Touring brings further concerts in Europe and beyond (e.g. Japan, USA). In addition, the orchestra is internationally acclaimed for its expertise in film music, one highlight being the Oscar-winning score for *The Artist*. The recordings of Brussels Philharmonic (Deutsche Grammophon, Palazzetto Bru Zane, Klara, Film Fest Gent, Brussels Philharmonic Recordings) have been warmly received by the international press and awarded an ECHO Klassik, Choc de Classica de l'année and Diapason d'Or de l'année, amongst others. The Brussels Philharmonic is an institution of the Flemish Community.

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Stéphane Denève

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STÉPHANE DENÈVE is Music Director of the Brussels Philharmonic, Principal Guest Conductor of The Philadelphia Orchestra and Director of the Centre for Future Orchestral Repertoire (CFFOR). From 2011-2016, he served as Chief Conductor of Stuttgart Radio Symphony Orchestra (SWR) and from 2005-2012 as Music Director of the Royal Scottish National Orchestra. Recognised internationally for the exceptional quality of his performances and programming, he regularly appears at major concert venues with the world's greatest soloists and orchestras, including the Royal Concertgebouw Orchestra, Orchestra Sinfonica dell'Accademia Nazionale di Santa Cecilia, Munich Philharmonic, Orchestre National de France, Cleveland Orchestra, New York Philharmonic, Los Angeles Philharmonic and San Francisco Symphony. As a recording artist, he has won critical acclaim for his recordings of the works of Poulenc, Debussy, Ravel, Roussel, Franck and Connesson. He is a triple winner of the Diapason d'Or de l'année (2007, 2012 and 2016), has been shortlisted for Gramophone's Artist of the Year 2012 Award, and is a winner of the International Classical Music Awards 2013. A graduate and prize-winner of the Paris Conservatoire, Stéphane Denève worked closely in his early career with Sir Georg Solti, Georges Prêtre and Seiji Ozawa. He is committed to inspiring the next generation of musicians and listeners, and works regularly with young people in the programmes of the Boston Symphony's Tanglewood Music Center and the New World Symphony in Miami.

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Over the last five years, a fresh, new dimension has been added to the coverage of the Queen Elisabeth Competition. Six students from the field of higher musical education have followed the candidates' performances, from the first round to the final, and shared their impressions on Twitter and Facebook as well as on the websites of Musiq'3 and Canvas.be. The idea, which was embraced by the Competition, came from the VRT and the RTBF. This year's six students, deZES | lesSIX were, of course, six young cellists, three French-speakers and three Dutch-speakers. During the final, they shared Box 19 at the Centre for Fine Arts and gave interviews on radio, television, and the internet. Each evening, they came up with their own ranking and appreciation of the candidates in 'Queen Elisabeth Competition 2017' on Canvas, on Klara, on Musiq'3 and on La Trois. The Six offer a different perspective on the Competition from that of the jury. A young, very personal perspective, that of young soloists on the threshold of their careers. They feel close to the laureates and have their own favourites. They speak from the heart. For this box set, they have selected the performances that made the deepest impression on them, throughout the entire Competition. This is a selection of music-making that moved the hearts of tomorrow's artists.

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(FROM LEFT TO RIGHT):
ARTHUR DAEMS
JOACHIM JAMAER
LEONOR SWYNGEDOUW
RAPHAËL MEULEMANS
ALEXANDRE BUGHIN
NATHALIE FLINTROP

ORCHESTRE ROYAL DE CHAMBRE DE WALLONIE
FRANK BRALEY, CONDUCTOR

BRUSSELS PHILHARMONIC
STÉPHANE DENÈVE, CONDUCTOR

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Queen Elisabeth Competition asbl/vzw
Rue aux Laines 20 Wolstraat
B-1000 Brussels

Orchestre Royal de Chambre de Wallonie Frank Braley, *conductor*

Victor Julien-Laferrière, *1st prize*
Yuya Okamoto, *2nd prize*
Santiago Cañón-Valencia, *3rd prize*
Aurélien Pascal, *4th prize*
Ivan Karizna, *5th prize*
Brannon Cho, *6th prize*

Brussels Philharmonic
Stéphane Denève, *conductor*

Sihao He, *laureate*
Seungmin Kang, *laureate*
Maciej Kułakowski, *laureate*
Christine JeongHyoun Lee, *laureate*
Yan Levionnois, *laureate*
Bruno Philippe, *laureate*

Lidy Blijdorp, Gideon den Herder, Katharina Litschig, Karel Steylaerts, Émilie Wallyn, cello
Daniel Blumenthal, Thomas Hoppe, Anna Naretto, Takashi Sato, Jonas Vitaud, piano